

Black Arts Review

FREE

CA-FAM III

1979

P.O. Box 6557

Washington, D.C. 20009

An Arts Information Newspaper

Vol. II No. 2

JULY-AUGUST

She's a dancer, a poet, a candlestick maker

She is young, she is not so young

She's a realist — She's an impressionist

She fashions the dreams of her people into
wondrous three dimensional ebony visions-

She paints flowers

She is a student — She is a wife, mother,
greatgrandmother

she sings softly of willow trees

She cries loudly of the strange fruit that
these same trees have borne

The images of her ancestors are woven by
her hands into just something to keep you warm
The bittersweet memories of her lover
are cast in bronze

She writes of women like herself

She writes of strong Black men —
and of colored girls

Her artistic achievements are acclaimed internationally

Her talents are reflected in her mirror only

She captures the walk of her gods in musical vibrations

She defines and refines in patterns of dance

The echoes from Africa that pulsate through her mind

She has shed her skin
and found a butterfly within

JO ANN P. HENRY

Illustration by Gail Shaw

WOMEN IN ART

BLACK WOMEN COMPOSERS 8

BLACK WOMEN IN THE
VISUAL ARTS..... 4

CALENDAR 6

CALLBOARD..... 7

HISPANIC WOMEN
IN THE ARTS 2

PROBLEMS WITH NEA 9

SHANGE STRIKES A
MAJOR CHORD..... 3

HISPANIC WOMEN IN THE ARTS

NORMA VARISCO DE GARCIA

Hispanic women in the United States are like diamonds with hundreds of facets. One of these facets that has not previously been explored is their involvement in the arts.

I have been able to identify a number of Hispanic women who excel in the arts in spite of the obstacles that society imposes on them, such as lack of education, unemployment, employment in low paying jobs and other disadvantages. These women should serve to encourage other Hispanic women to follow their example. Hispanic singers, have played leading operatic roles in the most famous opera houses in the Americas and Europe. The famous Mexican-American singer, Vicky Carr, is a devoted worker for the betterment of her compatriots. She created an organization to provide scholarships to Mexican-American students in higher education. In recognition in her efforts, the University of Texas has given her an honorary degree.



Marta Perez, now dedicated to encouraging Cuban art in Miami, was an outstanding interpreter of the zarzuelas Concha Valdez and Luisa Fernanda.



Celia Cruz is an Afro-Cuban singer internationally known for her interpretation of religious Afro-Cuban music, such as music of the "santos" (saints). She also specializes in the "guaguanco."



Graciela Rivera, the greatest soprano, has sung leading roles in the Metropolitan Opera House in New York and has performed in "Nela" the first Puerto Rican opera.



Virginia Alonso, a young Cuban soprano, had an audition with Luciano Pavarotti, who was so taken by the beauty of her voice that he took her to Europe to sing the role of "Mimi" in the opera "La Boheme."



Zenaida Manfugas, a Black Cuban concert pianist, residing in Elizabeth, New Jersey, has given concerts in many countries, including the Soviet Union, mainland China, Poland,

Czechoslovakia, Yugoslavia, Great Britain, Argentina and the United States. Her virtuosity at the piano is proverbial, and she is considered an outstanding concert player. The day she exiled herself to the United States was only to our benefit.

The Puerto Rican National Theater, under Ms. Colon's direction, specializes in presenting Puerto Rican playwrights' dramas such as Rene Marques' *La Carreta* (The Oxcart), Luis Rafael Sanchez' *The Passion of Antigua Perez*, and Piri Thomas' *The Golden Streets*. She has been in more than 200 television shows and, in Hollywood, she starred in *One-Eyed Jacks* and *Appaloosa* with Marlon Brando and *The Possession of Joel Delaney*.

In theater, cinema, and television, there is also a group of Hispanic women that has achieved stardom. No other Hispanic woman has achieved prominence in the theater as has the talented and powerful Puerto Rican actress Miriam Colon. She has projected the gift of her electrifying personality and her knowledge of theater arts to those that work and study with her at the Puerto Rican National Theater, the institution which she founded in New York in 1967, and is now Executive Director. With an annual budget of \$150,000, the theater includes a travelling unit, laboratory unit and class for chorus singers.

Sylvia del Villard represents the epitome of the African artists in Puerto Rican culture. Her life style is as austere and simple as was the life of her ancestors thousands of years ago. She had had her own theater group, El Teatro Folklorico Afro-Boricua El Coqui. del Villard is an extremely talented Black Puerto Rican who sings, acts and choreographs. For many years, she has performed at Ocho Puertas in Old San Juan and had toured extensively in many university theaters on the United States mainland, bringing to us her extraordinary interpretations of Afro-Puerto Rican culture.

In television, a field that until recently has been practically closed to



Hispanic women, we find that Mexican-American women have been able to break the barriers and become well known throughout the country. Carmen Zapata of Sesame Street and Bilingual Children's TV, Linda Alvarez, anchorwoman for KVOG-TV in Arizona, and Elena Verdugo, co-star of the "Marcus Welby" show, are just a few examples. Prior to her role in the Welby series, Ms. Verdugo had appeared in numerous other TV shows and films.

Rita Moreno, the Puerto Rican television, movie and Broadway star, received an Oscar for her role as Anita in the movie "West Side Story," and, in 1975, was awarded the "Tony" for her performance in the comedy, "The Ritz." Her acting career has been very productive. She has played roles opposite Marlon Brando in "The Night of the Following Day," and has had outstanding roles in "Popi" with Alan Arkin, "The Sister" and "Shh." Ms. Moreno appears regularly in the Children's Television Workshop production, *the Electric Company*, and her fame is consolidated as the outstanding Hispanic women in cinema.

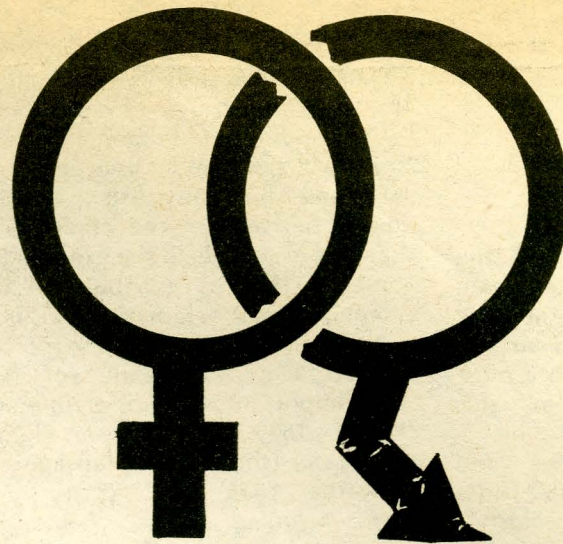
There are approximately 20 million Hispanics in the United States of whom more than half are women. Considering the proportion of Hispanic women in the total population, the number of artists, writers, sculptresses, painters, and actresses that have achieved national and international stature seems relatively small. This is not because the Hispanic woman does not have the talent, but because the opportunities to refine that talent, to learn with the best teachers, and to be recognized once the excellence is achieved, almost do not exist for them.



Rosanna McAllister Kelly is an outstanding Argentine painter who works and resides in Miami, Florida. Raquel Lazaro and Lourdes Gomez France are well known Cuban painters, and we must mention the painters Maria Luisa Rios (75 years old) and Maria Candevila (90 years old); both of these women are still actively giving us the gift of their talent from their Miami bases.

SHANGE STRIKES A MAJOR CHORD

BILL WATSON



For a long time, they denied it.

For a long time, sisters said there was nothing to it—not for them at least. They said they weren't into any feminist movement, not now, when the Black man seemed like he was about to get up somewhere in the world where his woman could get off her knees in that nasty woman's house.

But, in the decade since those brother-me-sister-me-nation-building times ended in disarray, there have been many revisions, and Black women may now be building a consensus for a stunning and momentous critique of the sexual polit' of Black men.

Over the past two years, on Broadway, in widely heralded books and in articles in national magazines, they've been saying things you thought perhaps they'd never say—things for which you may have said you were sorry—damning, secret things that maybe you could only guess about from fragments of conversations that ended suddenly when you came around.

First there was Ntozake Shange's spectacularly successful theater piece, "For Colored Girls Who Have

Considered Sicide When the Rainbow is Enuf" (1976). Then there was Toni Morrison's "Song of Solomon" (1977), which is the first novel by a Black author to become a Book-of-the-Month Club selection since Richard Wright's "Native Son" was selected in 1940.

Michelle Wallace's work "Black Macho and the Myth of Superwoman" was excerpted as the cover story in Ms. magazine. "Black Macho" is being touted by editors at Ms. as a book that will shape the 1980's, and California's zany black satirist Ishmael Reed has suggested that Wallace's pen will eventually place her at the forefront of American intellectuals.

About Shange's writing, Reed observed, "American women were in terrible misery until Ntozake Shange let them scream it out. Men resented it, the exorcism," he said "until they realized it was good for them."

Medicine for men or not, word is getting out, and it is craftily wrought. Hear how Shange strikes what seems to be a major chord among these relatively new voices, the lack of reciprocity and real intimacy among Black men and women:

...it turns out the nature of rape has changed. . .
we cd even have em over for dinner & get raped in our own houses by invitation a friend.

* * *

...she didn't let on
she knew
from behind her waist was aching to be held . . .
She wanted to be a memory
a wound to every man
arrogant enough to want her.

* * *

one thing i don't need
is any more apologies
i got sorry greeten me at my front door
you can keep yrs
i don't know what to do wit em
they don't open doors
or bring the sun back . . .
or get a mornin paper
didn't nobody stop usin' my tears to wash cars
cuz a sorry . . .

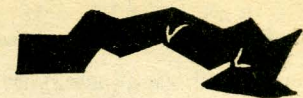
Similarly Morrison's novel is a song of self-discovery in a world of contradictory and ambivalent relations that begs an especially close examination of the men in it, for in

this novel, unlike her previous two—"The Bluest Eye" and "Sula" men are predominant.

To write it, she says she marshalled all she knew and heard about men until finally she felt she had achieved an aesthetic or clarifying distance from which they seemed an almost separate "species." What the men in "Song" all have in common is that they all have ducked out on some vital reality that overshadows and vitiates whatever is immediate.

When Macon Dead, the father of the novel's hero, learns that his wife is pregnant, he does not react with pride as other men might. Instead, he tells his wife to go into the bathroom to get rid of it.

His insecurity and suspicion cause him to reject even those connections to life that are of his own making. His macho insecurities deny him participation in the birth of his own son; they alienate him from his sister, make him jealous even of wife's relation to her dead father, and cause him to beat her with his fists.



hispanic women in the arts - contd.

Carmen Alvarez de Feldman, a Puerto Rican sculptress, utilizes the "lost wax process" to produce her bronze sculptures that are in museums and exhibitions throughout the western hemisphere. Her bronze bust of Robert Grace, a literary figure, is in Saint John's College at Oxford University. She has also sculpted a bronze head of Vicente Geigel Polanco, promoter of the culture of Puerto Rico. Ms. Alvarez de Feldman has sculpted a bronze two-and-one-half foot head of former Congressman Herman Badillo that is to be on permanent display at the Herman Badillo Bilingual School in Buffalo, New York. In 1977-78, she had an exposition of her work at the Museo de Bellas Artes in San Juan, at the Museum of History and Art of the University of Puerto Rico and at the Museo de Ponce. At the invitation of the Presidents of the two houses of the Puerto Rican legislature, Ms. Alvarez de Feldman had an exhibition of her sculptures at the Capitol Building in San Juan. Her works are in pub-

lic and private collections in New York, Ohio, California, Mexico, Spain and France.

★

Maria Teresa Babin, a well known Puerto Rican literary critic and writer, was for many years the Director of the Department of Hispanic Studies at the University of Puerto Rico and the Department of Puerto Rican Studies at Lehman College in New York City. Because her literary production is prodigious, we cite here only those that more clearly reflect her devotion to her native country.

★

Lydia Cabrera, Cuban researcher and author, has written Afro-Cuban short stories and knows Afro-Cuban folklore thoroughly. Her work, *El Monte* (The Forest), is a serious contribution to the knowledge of the Black milieu in Cuba and is inspired by the importance that nature, especially the African plains and the forest, have for Blacks. She is an expert on African cultures such as the Lucumies and the Yoruba. *Cuentos Negros de Cuba* (Tales of Black Cuba), 1940, and *Por-*

que? (Why?), 1948, are two books that deeply explore the Black reality in Cuba.

★

Carmen Morales Deeny, poetess, is Director of GALITA (Children's Theater), and has a Masters in Theater from the Catholic University of America. She writes folkloric poetry in which she stresses the importance of the language of the people of the mountains of her native Puerto Rico. Her better known poems are "Nosotros, Los Expatriados" (We, the Ex-Perista), "La espiritista Paula" (Paula, the Spiritualist) in which she shows the importance of spiritualism in Puerto Rican culture, and finally, her poem "M'ijla" (My Island), in which she tells us that her love for the island of Puerto Rico is so strong that she even wakes up with the flavor of the island in her mouth.

★

Fantasia Boricua (Puerto Rican Fantasy), 1965; *Panorama de la Cultura Puertorriquena* ((Panorama of Puerto Rican Culture), 1958; *Vinetas de Puerto Rico* (The culture of Puerto

Rico), and a book of short stories entitled *Puertorriquenos en Nueva York* (Puerto Ricans in New York), 1970. In 1974, in cooperation with Stain Steiner, she published *Borinquen: Antologia de la Literatura Puertorriquena* (Borinquen: Anthology of Puerto Rican Literature).

★

Delphy Vaznaugh is Argentine and has a vast experience in the field of dance as an educational tool. She is a master's degree candidate in the Performing Arts program at American University. At the professional level, she has studied at the Martha Graham School of Contemporary Dance, the Henry Street Playhouse, in New York, under Alvin Nikolais, and studied performance training with Renate Schottelius. She also studied at the Boston Conservatory of Music and Dance and received special training at the Menssiedieck School of Correctives.

(continued on p. 11)

★ ★ ★

The strength and position of the Black woman artist has existed as an important contribution from the early history of Black American artists. Women artists emerged from a most discouraging beginning in this country to attain remarkable achievements. For to be both "Black" and "woman" was to express one's creativity in "frustrating obscurity". Then, too, art history books failed to mention Black women artists before the middle of the 19th Century.

BLACK

From the mid-1800's to the 20th Century, the more significant contributions of Black women artists were made by those who traveled abroad for the recognition the American society was not willing to give. Outstanding in this group was Edmonia Lewis, one of the most vibrant personalities of her time. Born in New York in 1845, Lewis became the first Black woman sculptor. Liberal abolitionists were responsible for her education at Oberlin College (1859-1863), followed by specialized work in sculpture in the studio of Edmond Brackett, in Boston.

She first attracted attention in 1865 when she exhibited in Boston a bust of Robert Gould Shaw. That same year she was sent by patrons to Rome, where she perfected her work in the

fashionable neo-classical style of the day until her death in 1890.

Henry Tuckerman, a leading American art historian of the late 19th Century, referred to Edmonia Lewis as "the most exotic and interesting of all the young American artists in Rome." Among her most noted creations is "Forever Free", which she executed in Rome in 1867 as a tribute to the Emancipation Proclamation. It is now in the permanent collection of the Howard University Gallery of Art. Other important works of marble are: "Hagar", 1875, "Madonna and Child", 1867, and the "The Marriage of Hiawatha", 1865.

On returning to the States, she executed—mostly in plaster—a number of portrait bust commissions, among them Charles Sumner,

Rodin, the great French sculptor. In 1903 she exhibited, in the Paris Salon, a group entitled "The Wretched", which were considered masterpieces. After three years in Paris, she returned to the States.

Most of Fuller's early works were destroyed in a studio fire in Philadelphia in 1910. Among the remaining are "Ethiopian Awakening", (now in the 135th Street Public Library in Harlem) "The Talking Skull," "The Exodus," and "Richard B. Harrison".

In an effort to gain recognition as artists, Lewis and Fuller chose to live outside the Black community, as did Robert Duncanson and Henry O. Tanner. Their wish was to be regarded as "artists", without regard to race. Consequently, with a few exceptions, they avoided subjects relating entirely to the Black experience.

Unlike Fuller, May Howard Jackson, also a sculptor, had no desire to study abroad and confined her study to the Pennsylvania Academy of Fine Arts. Her resultant works were excellent examples of

Whitney Museum in New York for its permanent collection.

Augusta Savage decided early in life to succeed in the field of sculpture. It was not an easy road for her but, possessing great genius and strong ambition, she left her home in Green Cove Spring, Fla., for New York to further her education. She was a scholarship student for three years at Cooper Union and, in 1923, applied for and was granted a scholarship to study at Fontainebleau in France. But Savage never realized the benefits from this scholarship because, on learning that she was Black, the American Scholarship Committee withdrew the scholarship. She did, however, later receive a Rosenwald scholarship for a two-year study in Paris. Her sculpture, "Gamin", a study of the head of a Black boy was responsible for the great recognition she received—along with the expressive head of W.E.B. Dubois—now in the 135th Street New York Public Library.

WOMEN

IN

Wendell Phillips, Harriet Homer, Charlotte Cushman, and Henry Wadsworth Longfellow—which is now in the Harvard University College Library.

Ranked along with Edmonia Lewis is Meta Vaux Warrick Fuller, whom I knew when I was a student in Boston. She was indeed a great inspiration to me. After five years of study at the School of Industrial Art in Philadelphia, she went to Paris where she attracted the attention of Auguste

calculated modeling in the tradition of American pictorial sculpture.

In contrast to Jackson, sculptor Nancy Elizabeth Prophet, of Warwick, R.I., chose to study at the Ecole des Beaux Arts in Paris, after completing her work at the Rhode Island School of Design. There she resided from 1922 to 1935 and attracted much attention by her strongly featured portraits of Black characters in wood. "Congolaise" was one of her major works to be purchased by the

Another of Savage's achievements was her creation of the sculpture: "The Harp" [inspired by the Black national anthem "Lift Every Voice and Sing"] which she was commissioned to do in 1939 for the New

Whenever the wife's way of seeing herself fails somehow to support his image he lashes out at her. It stops only when his son, Milkman, lashes out at him in defense of his mother.

The incident does nothing for the young man's character. Moreover, the narrator and Corinthians, one of Milkman's sisters, suggests that Ruth, Macon's wife, knew exactly how Macon would react. Corinthians listened to the anecdote, wondering how Ruth would develop it into a situation in which husband would lash out. Earlier the narrator wonders whether Ruth's feeling of rejection by her father and related sense of personal failure cause her to "lead her husband down paths from which there is no exit save violence."

What is especially stunning about Morrison's 340-page song over one hundred years of history is the lyrical economy in which these—and—headier— notions are presented in the novel. The prose could stand indivisible from poetry, at least in spare incisiveness:

There was nothing he wanted bad enough to risk anything for... And this is Freddie, the janitor's reaction when he intrudes upon Ruth breastfeeding the boy, Milkman:

"Have mercy. I be damn."
"Miss Ruffie. Miss Ruffie. Where you all at?" He opened the door to the green room as though it were his now...

"I be damn, Miss Ruffie. When the last time I seen that. I mean, ain't nothing wrong with it. I mean, old folks swear by it. It's just, you know, you don't see it up her much..."

It was after this incident that Milkman was given his name.

It also is said that Milkman—preoccupied by the same doubts as his father—was only half listening when the fight began. Clearly, neither his father nor his mother thanks him for his trouble. His sisters, whom Milkman can hardly distinguish from his mother, "or their roles" in the family's interaction, don't care for it much either.

Michelle Wallace not only adds analytic grist to the matter, she also suggests and answers to the crucial question in this kind of inquiry, "Why

these last few years? Why now after all these years?" Her answer is that "the Black man has not really kept his part of the bargain" that Black people made, she says, in the sixties.

When the sister stood by him in defining the struggle for Black liberation mainly in terms of his manhood, "she assumed that he would finally glorify and dignify her womanhood... But he did not," Wallace says. His badly time, all-too-deep involvement with white women just as it appeared as though he was making gains, was only one of the more dramatic forms of that refusal, she says. Wallace also notes the use to which Black men put the infamous Moynihan Report.

That report, attributing the instability of the Black community to the dominance of women in the Black family, proposed that Uncle Sam help the Black man find his balls and win back his rightfully dominant place in the home. Wallace says the brothers used it to justify the feelings that they had been betrayed by Black women. After all that had been said about self-definition and human dignity, it seemed that Black men still accepted the myth that Black women had given

aid and comfort to the enemy in keeping the brothers down.

Indeed, Wallace maintains that the rage and frustration of the Black liberation movement exploded on the Black woman's head.

Whether these things are so, whether they order common experience in the deep recesses of our culture, or whether they mainly document some link between the media and the breakdown of central mass coalition politics; they are, and will, no doubt continue being discussed in the open. Moreover, it may turn out that the problem of unity on which the Movement floundered may actually reside in a fundamentally divided sexual politics. Indeed, the problem may persist only because it has not been clearly defined in terms that have meaning or real emotive significance to all the necessary actors.

In all that has been done that would shatter or distort the pair bonding of Black men and women, is it far-fetched, really, to imagine that the problem figures as much in the struggle for liberation as it figures in the real effectiveness of oppression?

York World's Fair. Many American galleries exhibited her work, among them the Anderson Galleries, the Argent Gallery and the Architectural League of New York.

It was during this period in the 1920's that the Black artist began to gain self-definition through the expression of group consciousness in the "Negro Renaissance" or the New Negro Movement". Alain Locke, editor of the NEW NEGRO ANTHOLOGY, was indeed responsible for reawakening Black Americans to their African past and the richness of their heritage. This movement centered in Harlem, to where a number of Black peasants and laborers fled to escape a bitter life of poverty in the South after World War I. In art, this action of self-expression took place in music, drama, dance literature and the visual arts. The great personalities of the period included, Bessie Smith and Louis Armstrong in music, Claude McKay, Langston Hughes and James Weldon Johnson in literature; May Howard Jackson, Augusta Savage, and Laura Wheeler Waring in art. Waring, a proficient painter who taught at Cheney State Teachers College in Pennsylvania, was commissioned by the Harmon Foundation to do [along with Betsy Graves Reyneau] a series

Chicago in 1940. She works mainly in wood-cedar and walnut. Her themes are politically designed in keeping with her statement that "art is important only to the extent that it helps in the liberation of our people."

Selma Burke was born at Mooreville, N.C., where at an early age she began to fashion nursery rhyme subjects from local clay which was used a wash for farm buildings. Her formal education includes studies at St. Augustine's College, Cooper Union and Columbia University. Later, she went to Europe on a fellowship.

Burke has won numerous awards and has fulfilled several important commissions for the federal government. The relief portrait head of President Roosevelt on the 10-cent coin is her work. She is the founder of the half-million dollar Selma Burke Art Center at Bucks Country, Pittsburgh, Pa.

Samella Lewis, professor of Oriental Art History at Scripps College, Claremont, Cal., and co-author with Ruth Waddy of Volumes I and II of BLACK ARTISTS ON ART, is founder-editor of the Contemporary Crafts Publishing Company in Los Angeles. Another artist of note is Margaret Burroughs, illustrator/printmaker and founder-director of the DuSable Museum in Chicago.

THE

VISUAL

of portraits of outstanding Americans of African descent.

The Harmon Foundation of New York was greatly instrumental in providing Black artists with exposure and rewards for their work. So was the collector Arthur A. Schomburg, then curator of the Department of Negro Literature, History and Prints at the 135th Street Branch of the New York Public Library. His large collection of art, which resulted from his promotion of public exhibits and lectures, was donated to the library.

Other agencies and institutions which paved the way for Black artists to develop their skills and display their art include, the Bennett Aden Gallery, founded by Alonzo Aden and James V. Herring (then head of the Howard University Art Department), and the Atlanta University Art Award Shows, under the sponsorship of Hale Woodruff.

Some of the women artists who flourished during this era include, Elizabeth Catlett, a sculptor residing in Mexico, and Selma Burke, also a sculptor residing in Bucks County, New Hope, Pa. Catlett, a graduate of Howard University, won top award for her sculpture, "Mother and Child", at the Negro Exposition in 1940. She works mainly in wood-cedar and walnut.

Evangeline Montgomery specializes in metal craft, photography and weaving, and serves as ethnic art consultant to the Oakland Museum. She is also active as a consultant and selects and organizes Black art exhibits and research material.

A NEW ERA

With the coming of the "Black Revolution" of the late 1960's came the "Black Art Movement". It is significant to note that a few years ago it would have been unthinkable to segregate the work of Black artists and exhibit them out of context with other contemporary works. But today, Black art shows are presented nationwide in an effort to rectify what has long been a serious social injustice.

Some of the exhibitions center around such themes as: "Afro-American Women in Art: Their Achievements in Sculpture and Painting", recorded at the Whitney Museum in



MOON MASQUE, 1971 - LOIS MAILOU JONES (PIERRE-NOEL)

ARTS

LOIS MAILOU JONES

1972; "A New Vitality in Art: The Black Woman," which was presented at Mt. Holyoke College in 1972. The following year, Morgan State College [now a university] in Baltimore featured four women, Laura Wheeler Waring, Elizabeth Catlett, Alma Thomas, and this writer, in an exhibition entitled, "Black Matri-Images," organized by Professor James E. Lewis.

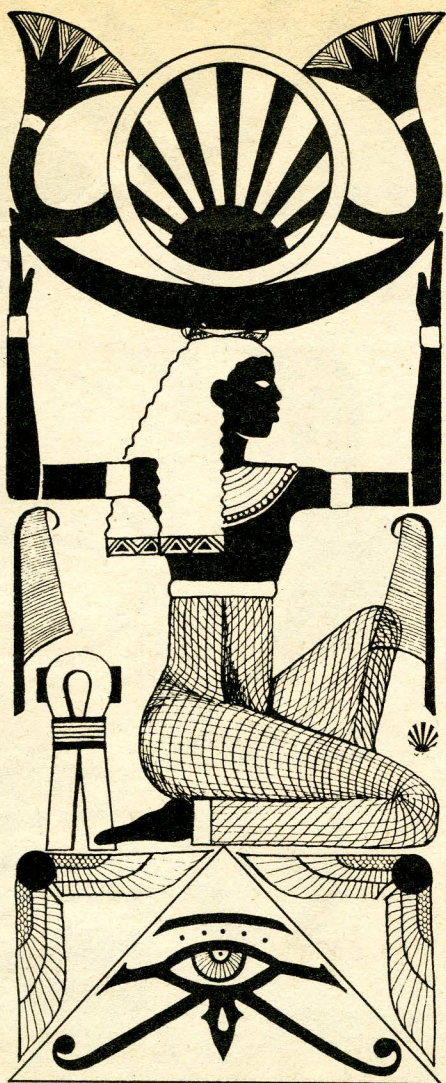
An organization of Black women artists in New York called "Where We At"—headed by Kay Brown — exhibited at the Bedford-Stuyvesant Restoration Corporation in Brooklyn, and at Gallery 1199, the show: "The Black Woman: Genesis of a New Nation." One of the 1975 shows, "In New York," at the Women's Interart Center in May, marked the first attempt to indicate certain specific directions and trends in the art of Black women. Faith Ringgold, a strong leader for the rights of Black

artists, served as curator for the show. Ringgold is recognized for her early but outstanding canvasses geared to portray the injustices, hypocrisies, and indignities endured by the Black man in this country.

Among the Black women artists whose works have been exhibited widely are: Betye Saar and Alma Thomas, both of whom had solo shows at the Whitney Museum of New York, and Ellen Banks, a member of the Boston Museum School faculty, whose paintings and constructions are abstract in style; Delilah Pierce and Malkia (Lucille Roberts), of Washington, whose travels to Africa have greatly influenced their style and direction of work; Tex Nash, also of Washington, whose exhibition of strong, picturesque portrayals of Black women

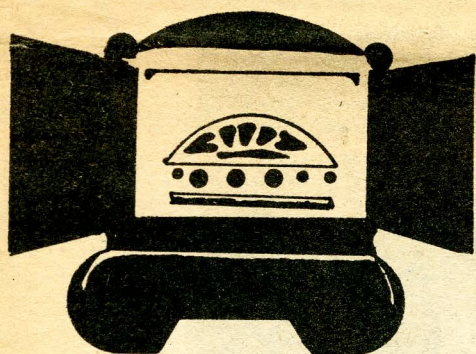
(continued on p. 10)

CALENDAR



PROJECTED SCHEDULE

Broadcast date	Program number	Subject
1 July	129	Freedom songs from the United States, Haiti, Zimbabwe, and Puerto Rico.
8 July	130	Early recordings by Duke Ellington
15 July	131	Woodwind music performed by Walter Lee and Aaron Horne
22 July	132	Afro-Islamic music
29 July	133	African Sanctus, by David Fanshawe
5 August	134	Maestro Henry Lewis conducts music by Richard Strauss and Gioacchino Rossini
12 August	135	Black music from New York's theater district in the first years of this century
19 August	136	Shakespeare's "Othello" and Verdi's "Otello", with Paul Robeson and Leontyne Price.
26 August	137	Bert, Clarence and Spencer Williams
2 Sept.	138	Leontyne Price; part 4 of a survey of her complete recordings.



a series of radio broadcasts dedicated to all areas of Black music history, heard weekly on WEAA-FM (88.9 MHz), Sunday mornings at 11, hosted by Dr. Dominique-Rene de Lerma, professor of music at Morgan State University.

**Melodies,
Lyrics,
& Chores**

TOMORROW'S WORLD

Workshops in design, printmaking painting, fiber arts and framing will be held for teens and adults on Tuesday evenings, 7 to 9 p.m. Registration is \$15.00, instruction for all classes is free. Because of limited enrollment, you must register by June 30—for further information call 726-9154 or 722-9592. Tomorrow's World

Art Center is located at: 3616 1/2 14th St., N.W., Washington, D.C. 20010.

Classes start July 9th—end August 24th. There will be drawing, painting, print-making and many crafts activities to bring out the children's own natural creative talents; it is very important to cultivate them now!

AFRICAN DIASPORA



During the next eight months, the Museum of African Art will supplement its regular activities with a special in-depth program on the theme: *AFRICA in the AMERICAS: An Exploration of the African Diaspora*. The term "African Diaspora" refers to the dispersal of African peoples throughout the world. Films, lectures, panel discussions, performances and demonstrations, which will be held on weekends throughout the year, will illustrate the extensive linkages which exist among peoples in the Caribbean, Haiti, Brazil, and Cuba, as well as in the United States and Africa.

"In the past, our programs have been geared primarily to children and families, and we hope these activities will help us to broaden adult involvement in Museum Programs," she continued. Separate series, each lasting from four to ten weeks, will define five African cultural elements — religion, music, visual arts and crafts, oral traditions, and ceremonies and celebrations — and will explain how these elements survived assimilation as Africans migrated to the Caribbean, Latin America and the United States."

"These are very important events for us", explained Program Director Amina Dickerson, "not only because of the magnitude of the subject matter and the precedent we are setting for ongoing programs at the Museum, but also because of the opportunity it provides to present a wide range of important scholars and artists to our general adult audience."

The Museum of African Art offers tours and craft workshops throughout the year which are appropriate for all educational levels.

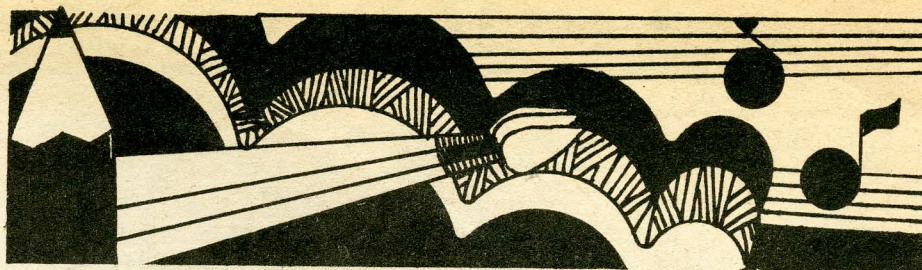
Museum tours dealing with African art and culture are available on a daily basis and can be scheduled for groups limited to 35. Newly developed tours focusing on specific areas of African culture (music, textiles, oral traditions, initiation) are projected to begin in the early spring. All tours are an hour long and should be scheduled between one and two months in advance. Because the Museum is a non-profit institution, a request is that all groups make a donation of 50¢ per child and \$1 per adult for all tours. If a donation of this size is not possible, the museum is grateful for a smaller sum, but finds that most groups are happy to support them in this manner.

Crafts workshops are offered on Fridays. Group size is limited to 25. The workshops focus on specific African art forms, and participants are given the opportunity to make facimiles of African masks, Adinkra cloths, appliqued banners, game boards, and other such crafts. A 75¢ materials fee per participant is requested for all workshops. Workshops should also be scheduled well in advance.

Groups can be scheduled by calling the Museum's Education Department at 547-6222, ext. 41 between the hours of 10:00-12:00 and 1:00-5:00, Monday through Friday. The museum is open 11-5 weekdays, noon to 5 on weekends.

Museum of African Art
316-318 A St., N.E.
Washington, D.C. 20002
(202) 417-6222

CALLBOARD



WRITERS

WORKSHOPS

VIDEO WORKSHOPS for the Washington Professional. INTRODUCTION AND BACKGROUND, BASIC COLOR PRODUCTION, EDITING WORKSHOP, DIRECTING for SCREEN PERFORMANCE, CAMERA PERFORMANCE for ACTORS, ON-CAMERA TECHNIQUES for NON-ACTORS, VIDEO APPLICATIONS in GOVERNMENT, VIDEO PRODUCTION TECHNIQUES, ADVANCED ENG WORKSHOP. Contact: The Independent Video Group, 2712 Ontario Rd. NW., Washington, DC. 20009.

AFRICAN WRAP—HAIR SCULPTURING Contact AMIE FAAL 726-9086.

BRAIDING-ERNESTINE CORBIN, 544-9338.

IN THE WORKS is looking for good writers and good graphics. No pay, but notoriety is guaranteed. Call 483-7366.

(THE 13th MOON) a literary magazine, is interested in unpublished poetry, fiction, reviews, and graphics by women. Send works, and include a self-addressed, stamp envelope to 13th MOON, Box 3, Inwood Station, New York, N.Y. 10034.

ROWS & FRO'

ESNESTINE CORBIN, 544-9338.

'COOCHIE', 347-6076.

AMIE FAAL, 726-9068. (African Wrap Styles)

AKUA EARTH, 387-5318.

PAM FERRELL, 347-6076. (African Hair Styles)

POSITIONS AVAILABLE

CURATOR/AFRICAN & AFRO-AMERICAN CRAFTS Gallery to be established spring 1980. Send resume to Dept. J., **BLACK ARTS REVIEW**, P.O. Box 6557, D.C. 20009.

HAIR DESIGNERS & NATURAL COSMOTOLOGISTS. Establishing a full service personal care salon featuring braiding, hair cutting, and natural skin cleansing & make-up. Licensed operators and those interested in obtaining certification need apply. Contact Mr. Gray or Ms. Ward (202) 347-6076.

SALES REP. Contemporary Handcrafted Jewelry Line. mail to: **INCISOR JEWELRY, 8 Walter St. Boston, Ma. 02131.**

Georgia The Southern Arts Federation publishes a **JOB BANK** to provide current employment information in all areas of the arts to potential em-

ployees & employers. It is a service to all non-profit arts institutions, groups and agencies in the Federation's nine southern States. All listings, which will appear in one issue only and will be limited to no more than 100 words, must be made by application. For more information write: **JOB BANK**, Southern Arts Federation, Suite 712, 225 Peachtree Street, NE, Atlanta, Ga. 30303.

DO YOU REALLY WANT A JOB? The Job Reference File of the Slide Registry needs additional information from it's participating artists. This includes specific information concerning the **precise** type of employment sought and whether a **full-time, part-time or free-lance** position is preferred. Without this information neither participating artists or the public can be effectively served. Contact Elyse Littenberg at the Center, 332-2125.

APARTMENT ART

murals paintings prints originals

MR. FRANK
522 BAKER ST. BALTIMORE, MD.

(301) 669-6873

CALLBOARD CON'T

SUPPLIES

Procion fiber reactive, cold-water dye for batik, tie dye, handpainting, screen-painting, etc. Brilliant permanent colors. Also fabrics, tools, wax thickeners, and more. Free catalog Write: **DHARMA TRADING**, Box 916H, San Rafael, Ca. 94902

Procion **COLDWATER DYES** Free price lists (May 1978) and direction. dyes, thickner, urea, fabrics, kit. "Design On Fabric" publication by Johnston and Kaufman—\$8.95 plus \$1 for postage. FAB DEC C, Box 3012, San Angelo, Tx. 76901.

EGYPTIAN PASTE 20 colors. Write for color sheet. **GREENFLOWER**, P.O. Box 88143, Tukwila, Wa. 98188.

SILK Natural and bleached yarns. Send \$1 for sample card to: Natures Fibres, Box 172A, Newbury Vt. 0501.

Dyes, Batik, silkscreen, handpainting. Permanent washfast cold water dyes. Free shade chart and information. 6 dye-sampler with directions—\$4 **PRO** Chemical & Dye, Inc., Dept. H, Box 14 Somerset, Ma. 02726.

SILKS, IMPORTED COTTONS—large stock for batik, painting, etc. Scarves—hand hemmed, white and natural silks and cottons, 42 sizes, 25% discount to artists. Brochure 35¢. **THAI SILKS**, 393 CH Main, Los Altos, Ca. 94022. (415) 948-8611.

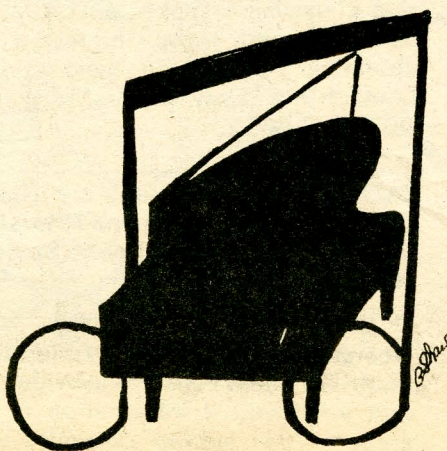
SPACE

THE CULTURAL ALLIANCE OF GREATER WASHINGTON makes its office available for area artists to display their work. Contact Mildred E. Bautista at 638-2406.

LARGE SPACES AVAILABLE for creative use: artists, carpenters, dancers, theatre groups, and all imaginative enterprises. Call 547-9634.

KRAMERBOOKS AND AFTER-WOODS—A CONFISERIE, has space for area artists to exhibit their work. Call 293-2072 (bookstore) or 293-3886 (cafe).

STUDIO, GALLERY OR OFFICE SPACE AVAILABLE AT THE Zenith complex. Call Margery Goldberg at 797-8733.



BLACK WOMEN COMPOSERS

DOMINIQUE-RENE DE LERMA

A decade of research reveals that musical composers of African ancestry could be found on the islands of Cuba and Santo Domingo as early as the fifteenth century. Two of the earliest were Teodora and Micaela Gines, sisters who were acclaimed in their lifetimes as musicians of substantial accomplishment. I've not been able to locate any of their music however I am confident that there are copies in some library in the Caribbean.

There were very few Afro-American composers prior to the start of the twentieth century. Those who did exist for the most part were free born, and therefore eligible for training at Oberlin, the former National Conservatory of Music in Ohio, or one of the other institutions which like our own Black colleges did not practice discrimination. For Black composers in other countries, Latin American and European references must be checked. In Europe we find Avril Coleridge-Taylor. She was born in England in 1903 and her father, Samuel Coleridge-Taylor (1875-1912), was one of Great Britain's most celebrated musicians of the time. Ms. Coleridge-Taylor, who is still living, has written some music herself, but she is best known as a conductor and as a champion of her father's music. She might have remained quite

obscure were it not for the fact that her father was a person of such stature.

There is a similar case here in the United States in that of Montague Ring, the pseudonym of Amanda Aldridge (1866-1956) whose father, Ira, was the distinguished actor.

We remember, too, Shirley Lola McCans Graham DuBois. She may have been the first Afro-American woman to write an opera, *Tom-Tom*, which was first performed in Cleveland in Cleveland in 1933. For over a year, a producer in New York has been attempting to locate the score of this opera for possible production. His search continues.

Then there is Lena McLin, an exceptionally successful teacher who, as last report, was on the faculty of Kenwood High School in Chicago. As a composer, McLin is truly prolific constantly writing choral works for performance by her students. Her uncle is Thomas A. Dorsey, often called "the father of gospel music".

What we have done thus far is to cite women composers in alliance with their fathers, husbands or uncles, as if a recognized male in the family makes the female's musical contributions legitimate. Family relationships are not insignificant, particularly if a musical heritage is evident, but we must recognize the fact that any talented individual can merit

attention in her own right.

At this point Susan Stern's book, "Women Composers," issued in 1978 by Scarecrow Press should be mentioned. This handbook contains reference to sources for date on approximately 2,000 persons and should be consulted by those wishing more information on the composers mentioned here.

Stern's work is a completion of a project I had started, but knew I could never finish, when I came to grips with my own version of machismo. I showed my list to Stern while she was still an undergraduate, and suggested she use her skills and free time to fill in the many gaps. Quite soon after that, she was off to Europe to care for my own substantial lacunae.

Women Composers is the source if you wish material on Miki Grant, who has made a name for herself in Broadway musicals, or on the composer-conductor Margaret Harris.

There are also Azalia Hackley, who has been of great importance in many ways in Black American music, and Eva Jessye, the choral conductor and arranger who was a member of Morgan State University's first music faculty.

Also included are Dorothy Rudd Moore, who is perhaps the nation's leading Black woman composer, Betty Lou Jackson King, Camille Nickerson, and Udine Smith Moore. Julia Perry, whose works have been

recorded on the CRI label, is not overlooked, nor Mary Lou Williams' work as a composer.

Stern also notes two classic figures from Chicago: Margaret Bonds and Florence Prince. Prince, lived from 1888 to 1953, and established a landmark in the 1930's when the Chicago Symphony Orchestra performed her work.

The book also discusses the career of Philippa Duke Schuyler, a prodigy who often performed with the New York Philharmonic, and in Africa. She later dedicated herself to broader humanitarian and cultural pursuits. Schuyler was killed in Vietnam while trying to rescue orphans from what the U.S. called "police action."

The messages in Stern's book are quite clear: gender identification, while of some significance, is irrelevant to musical talent. Ladies who wish to write music need only the talent, training, and performances. Those who think all composers are male are wrong, and the time is ripe for performers to do a little research using Stern's book to enrich their repertoires.

The handbook, also includes musicians of Hispanic and Native American heritage who have used that heritage in their musical creations. We will eventually benefit from the contributions of all gifted persons within our society and within our cultures. Susan Stern has offered a bridge over one of the rivers we must cross.

CALLBOARD CON'T

INSTRUCTION

GUITAR LESSONS—learn popular songs and night club material, picking strumming styles, how to write your own tunes. Set your own pace. Call Greg at (202) 966-8207.

WASHINGTON JAZZ GUITARIST KEN NAVARRO is now accepting students in guitar, voice, and music theory. From beginners to advanced levels. Call 365-0908.

SAXOPHONE AND CLARINET INSTRUCTION Professional will teach jazz improvisation, technique, and theory at all levels. Also composition and arranging, Jim Sivard 387-3870 or leave message at FE7-4218 (DC).

VOICE LESSONS Member of professional performing group in New York City now relocating in DC. Will teach beginners, intermediate, or advanced. Adams-Morgan studio. Call (202) 234-2409.

WALT NAMUTH'S GUITAR DIRECTIONS Jazz instruction for the guitar and bass. Call (202) 234-3188 for information.

INTERESTED IN SELF-DEFENSE AND PHYSICAL CONDITIONING? Study Northern Praying Mantis Kung-Fu, 1327 "F" St., N.W., Fourth floor—Rear. (202) 737-0131, contact Glenn Tapscott.

PUBLICATIONS

WEAVERS. TEXTILE ARTISTS' NEWSLETTER, quarterly tabloid of techniques, historical articles, opinions, for spinners, reviews, dryers, weavers, fiberists. \$3.00/yr. Sample copy \$1.00 T.A. Newsletter, 5533—College Ave., Oakland, Ca. 94618.

ART HAZARDS Information Center bulletins are now available on: paint removers, face and eye protection, sculpture casting reproduction hazards from art materials, storage of

flammable adhesives and sprays, craft dyes, art painting and respirators. Send 25¢ per bulletin to: AHIC, 56 Pine St., New York N.Y., 10015.

BIBLIOGRAPHY: GRANT REFERENCES for the **CRAFTSMAN** is a publication of the American Crafts Council listing 40 reference books providing sources of art funding, both national and international. Also included are sources of assistance in proposal writing and presentation. Send \$1. to: American Crafts Council, 44 West 53rd St., New York, N.Y. 10019.

HAND PAPERMAKING MANUAL New edition, 100 pages, \$5.95 p.p. Brochure. Papermake, Drawer 552, Conington, Va. 24426.

APPRENTICESHIPS

All facets of technical aspects available in **sculpture**. Write or call: Academic Director Johnson Atelier Technical Institute of Sculpture, 743 Alexander Rd., Princeton, NJ 08540. (609) 452-2661.

LIVE-IN apprenticeship, 2-years or 4-8 week workshops. **GREAT BARRING-**

TON POTTERY, Houston, Ma. 02633.

Concrete, plaster, clay, & assemblages. Live-in, possible credit. More info.: Assen Syudio, 82 School St., Cape Cod, Md. 02633.

ARTS INTERNSHIP ON CAPITAL HILL, a working knowledge of the legislative process and effective lobbying techniques are essential for an arts administrator interested in affecting legislation on the local, state or Federal level.

In order to assist prospective arts administrators attain this vital knowledge, Congressman Richmond offers a semester long internship in his Washington office to qualified graduate students enrolled in arts management or related programs.

Requirements for selection include submission of a resume, two professional references and a writing sample based on an arts management topic. Those interested should contact Congressman Fred Richmond, 1707 Longworth House Office Bldg., **Apprenticeship Opportunities cont.**

Washington, DC. 20515 (202) 225-5936.

PROBLEMS WITH NEA

RONALD L. SHARPS

spotlight



It not only becomes tedious but frustrating. "We all know what the problem is. Why do they always come and ask us what the problem is?" complained artist George Smith.

Human resources Research Organization (HumRRO) was awarded an NEA grant to research exhibition opportunities for artists (Afro-American Datanamics and Artists Equity Association also submitted applications for the study). The study is being conducted in four cities: San Francisco, Minneapolis, Houston, and Washington, D.C. The plan used to gather the necessary information consisted of setting up several group interviews and the mailing of questionnaires. But there was a problem in D.C. HumRRO had no entrance into the Black arts community.

Richard Y. Orend, senior staff scientist at HumRRO, was only able to identify two Black arts exhibition centers in the city from his original sources—Howard University Gallery and Miya Gallery. However, even Miya Gallery was listed as an alternative space. Perhaps such a designation is in itself an example of the problems faced by Black artists. In the city with approximately 497,000 Blacks, presumably it would not be difficult to identify Black artists or the places where they exhibit.

Vernard R. Gray, Executive Director of Miya Gallery, agreed to call a last minute meeting of Black artists so that HumRRO could have the opportunity to identify problems peculiar to the Blacks arts community. The turn out on May 9th was poor, (only seven local artists showed), yet much was said. Distrust is probably the underlying reason for the small number of artists who attended the session from 8:00 p.m. until midnight. Blacks have become tired of identifying the problems over and over again and not seeing substantive changes. If seeming apathetic, it may simply be that answering more questions is regarded as futile.

The artists who attended were Lois Pierre-Noel Jones, Ron Anderson, Charles Young, Don Benjamin, George Smith, Meredith Watson-Steward and Vernard Gray.

Problems of the Black artist cannot be viewed outside of the context of existing social ills, nor must the distinction of his/her work be overlooked if we are to accept art as a cultural expression. This was ever present as the group addressed a number of areas of concern, indeed, apprehension concerning possible rioting was voiced during the meeting.

"white" established galleries for recognition. Institutions should be encouraged which have a Black reference and are controlled by Blacks for the purpose of furthering Black Art.

4.

* A large number of young artists are being trained with no place to go for employment. The more that they are made aware of the reasons for their unemployment the more they will feel angry.

5.

* Blacks must be educated to better appreciate the arts and to become more aware of criteria used in the selection of arts and artists for exhibiting and collecting if they are to help bring pressure for change. But they must equally become more aware of the political process in order to do this.

6.

* Black artists usually exhibit in group shows (Black shows), Black galleries, University shows, at churches, in the offices of Black city officials, in street fairs and in Black homes.

(continued on p. 10)

1.

* Black image art has difficulties entering the market because it is perceived as too limited. However, a Black artist using mainstream techniques and styles may still have problems because of the color of his skin.

2.

* Black artists recognized by "established" art institutions are often not identified through competitions with other artists, but chosen and promoted just because he/she is Black and an artist and there was a need for the presentation of a Black artist.

3.

* It should not be necessary for Blacks to always have to go to

CALLBOARD CON'T

VISUAL ARTS, fine & graphic photography & murals. Call or contact Bill Joyner, 3210 Howard Park Ave., Apt. 2, Baltimore, Md. 21207. 301-448-1655.

CHARCOAL PORTRAITS, drawn from photographs or informal sittings. Contact Anisha at (202) 554-4492.

Low cost & fine quality COMMERCIAL PRINTING & COMPLETE ART SERVICES. Call 301-235-9889 for fast, reliable service.

PILLOWS & STUFF velvet, cotton, satin, regular, queen, large & king. Jason's Services, 916 Fairview, Bloomington, Indiana 47401

ARCHITECT NEEDED? Architectural design, restorations, renovations, and drafting to suit your style and budget. Contact Enoch Thompson at (202) 797-7673.

BLACK CARDS—Original line drawings and thoughts. Several Artists represented. Greetings, postcards, and especially Kwanza cards. Whsl. & Ret. JULEE DESIGNS, 1548 New Jersey Ave. N.W., Wash. D.C., 20001; (202) 797-7673.

PHOTO RESTORATIONS, PORTRAIT PHOTOGRAPHY & FINE ART contact Ernest Kromah of Krimah Gallery, 1203 Druid Hill Avenue, Baltimore, Md. 21217. 301-523-0282

For all forms of GRAPHIC DESIGN & FINE ARTS for your every need write or call Jerry Prettyman, 28 Temons Court, Baltimore, Md. 21207. 301-298-3859.

7.

* There is a need for visible designs expressive of Black culture throughout the city so that a greater sense of belonging and relevance can be achieved.

8.

* The frame of reference for most Black artists is very limited because of a lack of skills, and knowledge of materials. It was suggested that NEA might find ways to sponsor Black artists in unions and guilds toward acquiring skills not taught in accessible schools.

9.

* The needs for documentation is vital, but Blacks find it difficult to get their researchers in the area of Black art and artists published because of a lack of funds.

10.

* There is a need for strong leadership in the Black arts community. The Black community lacks a selection process for its own artists.

11.

* Blacks must get into production and marketing of art supplies and services. Black artists should become more aware of the business aspects of their field and consider approaches such as art reproduction.

!

* Space! Although the need for artist facilities has been heard at each gathering of artists interviewed by Dr. Orend, Black artists especially sense a need for inexpensive studio and presentation space. Since the opportunities for monetary return are small, it is necessary to keep overhead as low as possible.

Meredith Watson-Steward, a photographer from Akron, Ohio, started exhibiting in ice cream trucks. She has also exhibited in stores and banquets because there were no Black galleries in Akron as there are in D.C., Ms. Stewart doesn't feel slighted, but explains that "If you are a Black artist your concern is just to show, whites can be concerned with where they show. Blacks must be creative in finding exhibit opportunities."

Ron Anderson declared that the "projection of Black experience would be a very volatile expression." As if to affirm the statement, Benjamin added, "I have a young student who has been rejected several times on the grounds that his art is too strong."

When asked what were their goals as "Black" artists, a volley of varied response followed; ranging from "I don't see it different from my white counterpart," to "I don't need to make it in the white establishment." Anderson was perhaps most succinct when he stated, "I want to make a living off of my work, but I don't want to be an elitist."

When asked whether they were worried about government involvement in the arts the Universal and unhesitant answer was "No."

It was charged that money for Black art is sadly lacking from its community, because Blacks have been kept from developing their own businesses and have failed to be educated in the arts. But an additional reason was mentioned—"A lot of Blacks are trying to deny their own

culture as they get wealthier." Anderson adds that department store art or whites are often supported by the uneducated Blacks.

Lois Jones described the present scene. "The Black art movement after Dr. Martin Luther King made a difference in making our own people aware of Black arts. They are beginning to collect. I am being paid thousands of dollars now. In earlier years I was largely supported by whites."

As Ms. Jones further asserted, we need more good, first class galleries to support commercial development of Black art. "If you don't have the right leadership, it won't happen."

BLACK WOMEN CON'T

and woven tapestries at the Holston Gallery in Washington was a great success.

Also, Georgia Jessup, Georgette Powell and Star Bullock, the latter who exhibited three of her newest pieces in "The American Painters in Paris" exhibition at the Palais des Congres, from December 15, 1975 to February 16, 1976; Vivian Brown, and Betty Blayton, founder-director of the Children's Art Carnival in Harlem, who are highly esteemed in New York, and Valerie Maynard, a talented sculptor who last year had a traveling exhibition of her works to Sweden, and Carole Bayard, who works out of a studio in New York's Greenwich Village, and whose work is included in the presentation of "Paintings by Five Black Women Artists," at the Howard University Gallery of Art in January, 1976.

Geraldine McCullough, a Chicago sculptor, created the controversial monument of Dr. Martin Luther King. This work in bronze, which stands seven-and-a-half feet, bears the face of Dr. King, but is typical of Benin [West African] sculpture in the form of a king clad in ceremonial dress. It stands in front of the Dr. Martin Luther King Plaza apartment building in Chicago.

Among a group of 10 Chicago artists organized by Jeff Donaldson (former chairman of the Department of Art at Howard University) called "Africobra," meaning: African Commune of Bad Relevant Artists, are two women of distinction Barbara Jones who teaches at Malcolm X College, and Carolyn Lawrence. Their art may be classified as "Propaganda Art" and truly "Black Art" aimed to reflect the Black experience and to preserve the African heritage.

Other nationally acclaimed artists include Yvonne Carter, who is on the Art faculty of Federal City College, Martia Lloyd, Yvonne Olf, Harriet Kennedy and Suzanne Jackson.

It is gratifying to witness the increasing number of Black women artists throughout the United States whose works show a wide variety of styles and directions which signify their ability to cope with the best of world art.

*

Lois Mailou Jones (Pierre-Noel) is noted as the first major Black female painter. She was born and educated in Boston, but spent a great deal of time painting and exhibiting in France and Haiti. She taught design and watercolor for over forty years at Howard University.

This article is extracted from Ms. Jones' publication on the history of Black female artists in the United States. This book, the first written of its kind is presently being considered for publication by Howard University Press.

*

This article has been reprinted from the April 1976 issue of Howard University's "New Directions." Our thanks go to the Department of University Relations and Publications for their permission.

HISPANIC WOMEN, Con't

Egla Morales Blouin, professor of Spanish at Georgetown University, founded the theater "El mascaron" at that university. She has written two books of poetry: *Carne y sombra*, published by Las Americas Publishing Company in New York City, and *Estacion de lluvia*, published by el Ateneo de Puerto Rico. In addition, she has had poems published in the *Washington Review* and bilingual poems in the literacy journal *Sybil Child*, of Maryland.

Ms. Morales Blouin adapted, translated, and directed *De Nuestras Mujeres* (From Our Women), a poetry show produced by GALA, Inc., the Bilingual Theater in Washington, D.C., in which selections from famous Hispanic women such as Sor Juana Ines de la Cruz, Juana de Ibarbourou, Alfonsina Storni, Gabriela Mistral and Delmira Agostini we recited.

Excelling in the field of literature, there is Concha Melendez a Puerto Rican writer and researcher, the first woman to graduate with a Ph.D. in Philosophy and Literature from the University of Mexico in 1932. She was the first woman to lecture at the Mexican Academy of Letters commemorating the celebration of Amado Nervo's Centennial and the first woman to be honored by the government of Venezuela with the Order of Andres Bello. She wrote her first poem at the age of 12. Her work emphasizes the values of Puerto Rican culture in such works as: *La Inquietud Sosegada* (Quiet Anxiety), *Figuracion de Puerto Rico* (Configuration of Puerto Rico), and *De frente al sol* (Face to the Sun). Her contribution to the Hispanic literary world is monumental and covers a variety of themes, such as *La Novela Indianista en Hispanoamerica* (The Indianist Novel in Hispanic America), *Signos de Iberoamerica* (Evidences of Ibero America), and two anthologies of short stories and *Novelas del Novecientos en America Hispana* (Novels of the 1900's in Hispanic America).

These women deserve recognition, not only because they have been successful as professors, writers or choreographers, but also because they give much of their time to make known the contribution of our women to theater, literature, and the dance.

Norma Varisco De Garcia is Branch Chief of bi-lingual education in the Office of Education for eastern area of the U.S.

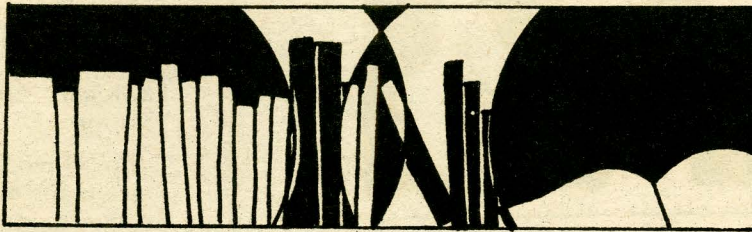
She is a Ph.d candidate in Spanish-American- Brazilian literature at N.Y. University.



Gail Shaw —

is an extremely talented artist, studying for her masters in printmaking and lithography at the University of Maryland, College Park. During the summer Gail teaches lithography there.

BLACKBERRY PRESS



BlackBerry Press has published the first two issues of THE BLACK REVIEW, which is a bi-annual literary magazine featuring the work of Black writers and artists.

Each issue features poetry, essays and book reviews by writers from Maryland; Washington, D.C.; and many other areas of the country. Most of the material is published for the first time.

A third issue will be published in fall, 1979, and contributions are actively being sought for this and future issues. All work should be sent with sufficient return postage to BlackBerry Press, P.O. Box 9405, Baltimore, Md. 21228.

Future issues will include reproductions of graphics, photographs and other art work by Black artists. Also, information on new books by Black writers and artists and other news of interest will be presented in a regular column.

Subscriptions to the magazine are \$5 per year to individuals (\$6 to libraries). Sample copies are \$3 to individuals (\$3.50 to libraries).

Further information on subscriptions and advertising rates to publishers and cultural organizations is available by writing to BlackBerry Press at P.O. Box 9405, Baltimore, Md. 21228.

The Black Arts Review is funded in part by the D.C. Commission on the Arts and Humanities, the National Endowment for the Arts, the United Black Fund, and Arts D.C.



AD RATES

BLACK ARTS REVIEW'S advertising deadline is the first Monday of the month preceding the month of publication (i.e., Monday, August 7, deadline for September issue). We prefer that all ads be camera-ready, but we will typeset your ad for 10% of the ad cost (\$5 minimum). Photographs or art will be reduced or enlarged at \$5 per piece. If typesetting is required, please submit typed, triple spaced copy.

Full Page	\$300.00
11 1/4" W x 13" L	
Half Page	\$150.00
Quarter Page	\$80.00
Eighth Page	\$40.00
Sixteenth Page	\$20.00
Discount of 10% on ads run in 3 consecutive issues.	

Our Callboard allows all persons involved in the arts to advertise needs, services, opportunities, openings, etc., at a small expense and to a direct audience.

CLASSIFIED RATES:

25 words or less	\$5.00
26-50 words	\$7.50
51-100 words	\$10.00

Add \$2.00 extra for bold, \$1.00 extra for italic. Information should be typed, triple spaced and sent to the Black Arts Review, P.O. Box 6557, Washington, D.C. 20009. Be sure to include your name, address, and phone number (for more information call 202-347-9060).

STAFF

CO—PUBLISHERS

Vernard R. Gray & Ronald L. Sharps

MANAGING EDITOR

JoAnn P. Henry

CALLBOARD INFORMATION

Janice Wood

DESIGN/LAYOUT

Julee Dickerson-Thompson

LITERARY ASSISTANT

Kim Johnson-Taylor

TYPOGRAPHY AND PRINTING

Suburban Record

DISTRIBUTION

Liberation Information
Distributing Company
1622 New Jersey Avenue, N.W.
Washington, D.C. 20001

OOPS!

The last issue of the Black Arts Review should have been listed as Vol. II, No. 1.

Also, Bob Ferrill was incorrectly listed in that issue as the Graphic Design Consultant.

To subscribe clip and fill in form; mail with check to: BLACK ARTS REVIEW/p.o. box 6557, Wash., D.C. 20009

- ☐ \$6 ONE YEAR
- ☐ \$5 ONE YEAR FOR ORGANIZATIONS
- ☐ \$15 DONOR (TAX DEDUCTIBLE)
- ☐ \$50 PATRON (TAX DEDUCTIBLE)

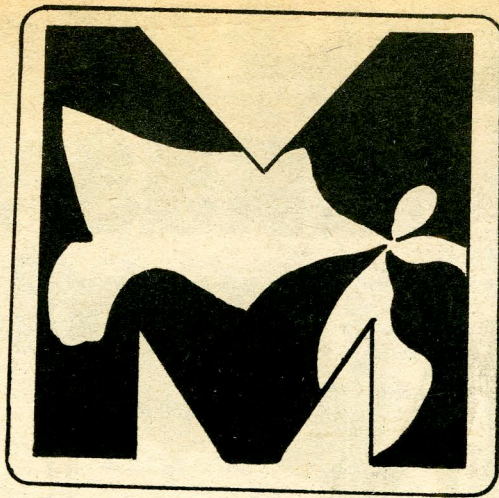
Name _____

Address _____

City _____

State _____

SUBWAY ART



What about placing art in the Metro Subway?

Cody Pfanstiehl, Director of the Metro Office of Community Services—600 5th Street N.W., 202-637-1047—announced that in a year or two Metro would be open to consider art in the subway. Negotiations have gone on with the Chinese community for a mural in the Chinatown station. He said that John Warrington, Director of Marketing, could be contacted in the Metro Office of Marketing for ads and posting space by phoning 202-637-1122.

Also of concern to the arts community should be Sunday subway service. Pfanstiehl recommended that individuals and organizations write to their local government representatives. District of Columbia residents should write Rev. Jerry A. Moore, District Council. Arlington and Fairfax counties are the more reluctant to agree on Sunday service.

The announcement was made at the Sixth Annual Conference on Washington, D.C. Historical Studies work shop called The Arts: New Vitality for Downtown.

**LIBERATION
INFORMATION
DISTRIBUTING CO.**



**1622 NEW JERSEY AVE NW
WASH.D.C. 20001
(202) 667-1193**

BLACK PRESS SERVICE

BLACK PRESS SERVICE, INC., 166 Madison Ave., New York, N.Y. 10016. Phone: (212) 686-6850. "We seek news and feature photos concerning blacks," says Director Roy Thompson. "We're especially interested also in sports features, in both color and b&w."

Professional photographers may contact him with a letter of inquiry outlining their professional credits and experience. "We'll let their work and ideas speak for themselves," adds Mr. Thompson.

All rights are bought by this firm which syndicates material for over 300 clients. Payment for photography services is "open to arrangement" either by assignment or on an hourly basis.

UPCOMING EVENTS

The first touring exhibit from the Aaron Douglas Collection will be available in the fall of 1979. It will feature works by three major black artists: Jacob Lawrence, Edward M. Bannister and William H. Johnson.

The 41-piece "Toussaint L'Ouverture Series by Lawrence made him an overnight success when it opened at the Baltimore Museum in 1939. Lawrence — painter, illustrator and educator — was born in Atlantic City in 1917. A distinguishing characteristic of his work is his sensitivity to the conditions of life that face the black person in the context of universal man, a sensitivity clearly seen in the "Toussaint L'Ouverture Series."

Edward M. Bannister — born in St. Andrews, New Brunswick in 1828 — distinguishes this collection with 17 watercolors and prints. Bannister received the Gold Medal at the Centennial Exhibition in Philadelphia in 1876 in competition with such artists as Winslow Homer. If America can be said to have any "old masters," Bannister is among them.

William H. Johnson — painter and graphic artists, studied at the National Academy of Design, Cape Cod School of Art, in Paris and the South of France. After a twenty year odyssey through the Southern United States, Europe and Africa, Johnson saw and painted a lyrical and colorful world with a characteristic style that remained throughout his entire career as an artist. Born in South Carolina in 1901, Johnson was the recipient of the Gold Medal from the Harmon Foundation in 1930. Twenty-two of his works have been grouped for touring as part of the Religious Communities for the Arts's project.

This collection is named for the late Aaron Douglas, who assumed leadership among black artists during the Harlem Renaissance in the 1920's and '30s — a time when crucial conceptional decisions were being made by black philosophers, artists and writers. The collection includes other artists such as Romare Bearden, Elizabeth Catlett, Lois Jones and Hale Woodruff among more than 30 contemporary painters, sculptors and printmakers.

The Aaron Douglas Collection is owned by the American Missionary Association of the United Church Board for Homeland Ministries. It is managed by RCFA and Dr. David C. Driskell is the curator.

Inquiries concerning the touring exhibits from the collection should be addressed to James Buell, director of RCFA programs, or Audrey Green, registrar of the collection.

Religious Communities for the Arts
287 Park Avenue South
New York, N.Y. 10010
(212) 475-2121



"MUSIC", BY ARRON DOUGLAS, ABOUT 1925